

Syllabus: ART 6933 Seminar, Paint, Draw, Print Updated 1/5/22	Semester/ Year Spring 2022	
FAD 111 CODE 5207*	Credit Hours 3	
Instructor: Ron Janowich Tuesday (2-4) 8:30-11:30	Office hours T/R 11:30-12:00 and by appointment FAD 227 Instructor email: janowich@ufl.edu	

This course will be taught in person

Course Description:

This seminar will focus on a central question: **Are there great woman artists?**

We will examine why this question still persists in the face of overwhelming evidence to the contrary. Each student will be asked to develop a list of woman artists that they think are important to their own practice. We will examine the work of several contemporary woman artists and critically examine their practice and its relevance to contemporary culture both in and outside of the art world.

Part 2 of the seminar will be critiques of 2-3 grad work each week. The goal is to develop a critical awareness of your own practice as well as of other members work in the class. Unfinished work is allowed to be shown during these critiques. NOTE: When we have our two area critiques no unfinished work can be shown.

SOURCE MATERIAL:

The following books were used in developing material for this seminar:

SOURCE MATERIAL: Recommended Text books (*none are required*)

***Ninth Street Woman* PRIMARY**

by Mary Gabriel

***Woman Artists* PRIMARY**

The Linda Nochlin Reader

Edited by Maura Reilly

Portrait of an Artists: Conversations with Trailblazing Creative Woman

Interviews and Polaroids

by Hugo Huerta Marin

Great Woman Artists

Phaidon Editors

Unspeakable Acts

Woman, Art, and Sexual Violence in the 1970's

by Nancy Princenthal

The Art of Cruelty (A Reckoning)

Maggie Nelson

I recommend that you purchase *Ninth Street Woman* by Mary Gabriel and *Woman Artists* the *Linda Nochlin Reader* edited by Maura Reilly. They contain a wealth of information that is essential for any contemporary artists.

Learning Objectives

- Gain a basic understanding of why woman were often placed in a secondary position relative to men in the art world.

- Gain an understanding of when woman started to gain critical acceptance in the US art world.
- Gain an understanding of how the time you were born and came of age has effected your expectations of your future possibilities in the art world.
- Be able to critically analyze your own work and the work of others in relation to influential contemporary work by woman artist.
- Critique works based on technical, aesthetic, and philosophical consideration.
- Develop the discipline it takes to be part of this seminar which will require multiple readings as well as an informed consistent studio work. You also need to be self motivated

Course Calendar

This Art 6933 Seminar is divided into two sections: 1) Readings and discussion and 2) Critique of your current art work.

Expectations:

Both Readings and Discussion and Critique sections will be on Thursdays: For each weeks reading you are expected to read the article ***BEFORE*** the class its assigned for. You need to come to class ready to discuss what you have read. For each reading you will write a 100 word response and have it ready for class. Your performance for our readings section will be evaluated by what you wrote as well as how you participated in the discussion.

Critique section on Thursdays: For each weeks critique, 2-3 students will show their completed work or works in progress. The work you show should indicate that you are doing your studio practice in a reasonable and consistent way. You need to bring a short statement and 3 questions that you want to frame your critique around. These critiques are an important way for you get focused feedback.

Course Calendar Information

Art 6933 Grad Seminar

Calendar

Jan 11th *FIRST DAY*

Overview of the course and questions..

Give first readings **assignment: Reading: Why Have There Been No Great Woman Artists?**
To be read before our Jan 13 meeting.

JAN 18 Lecture and discussion

Reading: Why Have There Been No Great Woman Artists?

Art news, January 1971, The Linda Nochlin Reader pages 42-68

Assignment Due: Pick one idea or concept that you read about and construct a 15 min discussion with the group.

Jan 18 Critique

All students present a **12 min mini powerpoint of your current work** Be ready to articulate the primary concept that you are working with.

Jan 25 Lecture and discussion

Assignment Due: Prologue, The Ninth Street Show, New York May 1951. Compare this show with a recent show that you were in. Reflect on what cultural changes have taken place since the 9th Street Show and how have they impacted on your art practice.

Jan 25 Critique

Critique of 3 students work

It is required that you have a short statement as well as 5 questions that you want to ask the group.

Feb 1 Lecture and Discussion

Assignment Due: Readings:*Prologue: The ninth Street Show, New York, May 1951* from *Ninth Street Woman* Pages 5-15 and Lee pages 21 - 34 from *Ninth Street Woman*

Compare the world that the Ninth Street Woman were entering with the art world that you will be entering.

Feb 1 Critique

Critique of 3 students work

It is required that you have a short statement as well as a series of questions that you want to ask the group.

Feb 8 Lecture and Discussion

Assignment Due: Readings: *Woman and the Decorative Arts* pages 115-119 and *Woman artists and the question of national origin* pages 119-128

Assignment: Present the work of one woman artist's work that you consider to be decorative. Present one woman's work that you consider tied to her national identity.

Feb 8 Critique

Review 3 artists

Feb 15 Lecture and Discussion

Assignment Due: Research and Review the work of Joyce Kozloff, Valerie Jaudon, Judy Phaff, Leslie Dill, Barbara Takenaga. Each student will present a 10 min powerpoint

Feb 15 Critique

Review 3 artists

Feb 22 Lecture and Discussion

Assignment Due: Readings: The issue of "woman's imagery" Linda Nochlin Reader pages 122-128 , *Ninth Street Woman* Elaine , Marie Catherine Mary Ellen O'Brien Fried's Daughter, pages 55 -65 and *The Master and Elaine* pages 66- 74

Feb 22 Critique

Review 3 artists

Feb 24 Lecture and Discussion

Assignment Due: Pick one couple and critically compare their work. Form an opinion about who was the stronger artist. Explain your reasoning

1) Elaine DeKooning and Willem de Kooning, 2) Lee Krasner and Jackson Pollock, and 3) Helen Frankenthaler and Clement Greenburger

Feb 24 Critique

Review 3 artists

March 1 Lecture and Discussion

CONTEMPORARY WOMAN ARTISTS

Assignment Due: Readings: Sam Taylor-Wood: *When the Stars Weep* pages 274-281
Nochlin Reader, *Unholy Postures: Kiki Smith and the Body* pages 290-300.

Study these two artists and analyze what factors in their work are unique and unlike what was being explored a generation earlier (The 9th Street Woman time frame). Explore how Sam Taylor Wood explores emotion. Explore how Smith explores issues of art and beauty, art and pain and above all the pose of the body and its implications for meaning and feeling.

March 1 Critique

Review 3 artists

MARCH 5 to 13 SPRING BREAK

March 22 Lecture and Discussion

Assignment Due: Readings: Alice Neel 282-289, Cecily Brown: The Erotics of Touch.

Explore how each artist uses the materiality of paint to embed emotion into their paintings. Form an opinion about which approach speaks to you successfully or not. Also unpack the conceptual framework of each artist. Artist to choose from: Mary Kelly, Cindy Sherman, Rachel Whiteread, Jenny Holzer, Maya Lin

March 22 Critique

March 29 Lecture and Discussion

Assignment Due: "Why Have There Been No Great Woman Artists?" Thirty Years After, *Woman Artists at the Millennium*, 2006 Nochlin Reader pages 311-321. Choose one artist discussed in this article and report to the class. Examine how each artist reflected their generation and position in the art world.

March 29 Critique

Review 3 Artists

April 5 Lecture and Discussion

Assignment Due: Natalie Frank: The Dark Side of the Fairy Tale, Nochlin-Reader, pages 426-435 Pick one image of Natalie Frank's Little Red Cap series shown in the text and give your interpretation of the painting. Think about formal pictorial devices as well as Frank's use of color and painterly style.

April 5 Critique

April 12 Lecture and Discussion

Assignment Due: Woman Artists Then and Now: Painting, Sculpture, and the Image of the Self, Nochlin Reader pages 322-333.

Pick one artist from the following group and present a 10 min discussion / powerpoint of their work. Elizabeth Murray, Cecily Brown, Jenny Saville, Ghada Amer, Wangechi Mutu
What do you feel is the most unique aspect of their work?

April 12 Critique

April 19 LAST DAY Lecture and Discussion

Assignment Due: Old Age Style: Late Louise Bourgeois Nochlin Reader, Pages 383-393

How would you describe your understanding of old age style. Is it necessary or even desirable for an artist to feel compelled to develop an old age style?

April 19 Last day Each student gives a 10 min powerpoint report on their studio work on the semester.

CLASS ATTENDANCE POLICY

Attendance is required. Three unexcused absences are allowed. After the third unexcused absence, each extra absence will lower your final grade by one point. Six unexcused absences will result in a failing grade. Excessive tardiness will also affect your grade. Roll will be taken at the beginning of class. Being late three times will equal one absence. Lateness of more than 30 minutes or early departure is considered an absence. Attending class unprepared for a discussion, critique, or workday will be considered an absence. **A missed class does not constitute an extension of an assignment.** Finally, if your absence can be excused that will usually require documentation supported by UF (example, doctor's note). This kind of absence is subjective, but in most cases is restricted to exceptional situations where the student is in need. Please communicate with me ahead of time or send me a note as soon as possible, so I can determine.

All students are required to sign and turn in the signature page to the instructor on the first day of class.

POLICY FOR LATE WORK: Late work or work received after the due date will be graded down one letter grade per class meeting after the due date. Please see me if there are circumstances hindering you from completing the course requirements. DO NOT wait until the end of the semester.

GRADING SCALE

A 95-100, A- 94-90, B+ 89-87, B 86-84, B- 83-80, C+ 79-77, C 76-74, C- 73-70, D+ 69-67, D 66-64, D- 63-60, E 59-0

(Note: A grade of C-or below will not count toward major requirements)

UF Grading policy: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

GRADING ART 6933 Seminar

This seminar will be held twice a week and each day will have a specific focus.

Tuesdays will be for the readings / discussion focus and Thursdays will be for critique of studio work that you are currently doing. We will be looking at 3 grade's work for each critique section.

Class Date	Assignments	Grading basis	Grading Criteria
Jan 11	assignment: review syllabus & receive 1st reading	not graded	
Jan 18	Discuss reading: Why have there been no great woman artists: Due 100 words	Graded: Completed 50% Content 50%	Content should contain a critical understanding of the reading.
Jan 18	Critique: Mini powerpoint on your current work	Graded: Completed 50% Content 50%	Completed

Jan 25	Discuss reading: Prologue, The Ninth Street Show, New York, May 1951 and what cultural changes have taken place since then and how they have impacted your studio practice. Due 100 words	Graded Completed 50% Content 50%	Content should contain a critical understanding of the reading.
Jan 25	Critique of 3 students work	Graded P/F	Studio work shows progress
Feb 1	Discuss reading: Ninth Street Woman. Due 100 words	Graded: Completed 50% Content 50%	Content should contain a critical understanding of the reading.
Feb 1	Critique of 3 students work	Graded P/F	Studio work shows progress
Feb 8	Discuss reading: Woman and decorative arts & woman artists and national identity. Due 100 words	Graded: Completed 50% Content 50%	Content should contain a critical understanding of the reading
Feb 8	Critique of 3 students work	Graded P/F	Studio work shows progress
Feb 15	Discuss: Joyce Kozloff, Valerie Jaudon, Judy Phaff, Leslie Dill, Barbara Takenaga Each grad presents a 10min mini powerpoint. Due 100 words	Graded: Completed 50% Content 50%	Content should contain a critical understanding of the reading.
Feb 15	Critique of 3 students work	Graded P/F	Studio work shows progress
Feb 22	Discuss reading: Woman's imagery & Ninth Street Woman, Elaine & The Master and Elaine Due 100 words	Graded : Completed 50% Content 50%	Content should contain a critical understanding of the reading.
Feb 22	Critique of 3 students work	Graded P/F	Studio work shows progress
March 1	Readings 9th St Woman Critically compare the couples in 9th Street and form an opinion who was the stronger artist. Due 100 words	Graded Completed 50% Content 50%	Content should contain a critical understanding of the reading.
March 1	Critique of 3 students work	Graded P/F	Studio work shows progress
March 5-13	Spring Break	Spring Break	
March 15	Discuss: Sam Taylor Wood, Kiki Smith Due 100 words	Graded Completed 50% Content 50%	Content should contain a critical understanding of the reading.

March 15	Critique of 3 students work	Graded P/F	Studio work shows progress
March 17	Discuss Alice Neel, Cecily Brown & Mary Kelly, Cindy Sherman, Rachel Whiteread, Jenny Holzer, Maya Lin Due 100 words	Graded Completed 50% Content 50%	Content should contain a critical understanding of the reading.
March 17	Critique of 3 students work	Graded P/F	Studio work shows progress
March 29	Discuss: Why have there been no woman artists? 30 years after. Due 100 words	Graded Completed 50% Content 50%	Content should contain a critical understanding of the reading.
March 29	Critique of 3 students work	Graded P/F	Studio work shows progress
April 5	Discuss: Natalie Frank, The dark side of Fairy Tails. Due 100 words	Graded Completed 50% Content 50%	Content should contain a critical understanding of the reading.
April 5	Critique of 3 students work	Graded P/F	Studio work shows progress
April 12	Discuss reading: Student Powerpoints of :Elizabeth Murray, Cecily Brown, Jenny Saville, Ghada Amer, Wangechi Mutu. Due 100 words	Graded Completed 50% Content 50%	Content should contain a critical understanding of the reading.
April 12	Critique of 3 students work	Graded P/F	Studio work shows progress
April 19	Discuss: Old Age Style : Late work of Louise Bourgeois. Due 100 words	Graded Completed 50% Content 50%	Content should contain a critical understanding of the reading.
April 19 LAST DAY	Each student gives a 10 min powerpoint of their studio work over the semester	Graded Completed 50% Content 50%	You work should reflect visible progress.

STUDENTS WITH DISABILITIES

Students requesting classroom accommodation must first register with the Dean of Students Office. The DOS will provide documentation to the student who must then provide this document to the instructor. DOS can be contacted at: 352-392-1261 or <http://www.dso.ufl.edu/drp>

COUNSELING SERVICES

352-392-1575 <https://counseling.ufl.edu/>

Resources are available on campus for students having personal problems or lacking clear career and academic goals which interfere with their academic performance. The Counseling Center provides counseling and consultation services to currently enrolled undergraduate and graduate students and their spouses/partners. The Center offers brief counseling and therapy to help students confront personal, academic, and career concerns. The primary goal of counseling is to help students develop the personal awareness and skills necessary to overcome problems and to grow and develop in ways that will allow them to take advantage of the educational opportunities at the university.

University Counseling Center, 301 Peabody Hall, 392-1575, personal counseling
Student Mental Health, Student Health Care Center, 392-1171, personal counseling
Sexual Assault Recovery Services (SARS), Student Health Care Center, 392-1161, sexual assault counseling
Career Resource Center, Reitz Union, 392-1601, career development assistance and counseling

SA+AH HEALTH AND SAFETY POLICY (SEE ATTACHED APPENDIX)

The School of Art and Art History Safety Manual will be reviewed in class. Students and instructors are responsible for following policy and procedures for making art safely at all time. The entire document is available online <http://saahhealthandsafety.weebly.com/handbook.html>

ACADEMIC HONESTY POLICY

The university's policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at <http://www.registrar.ufl.edu> and <http://www.dso.ufl.edu>

Cell Phone Policy:

Students in the SAAH **must** turn off all cellphones and smart devices during class. No texting allowed in class. If an emergency call occurs, you may step out of the classroom to attend it.

4. Area Rules

All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.

- Follow all SA+AH Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found at: www.arts.ufl.edu/art/healthandsafety)
- In case of emergency, call **campus police** at **352-392-1111**
- File an incident report (forms may be found in the SAAH H&S handbook, the SAAH faculty handbook and in the main office. Turn completed forms into the SAAH Director of Operations within 48 hours of the event. • Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media. Keep the Satellite Waste Management Area (SWMA) clean and organized. Follow the SWMA guidelines posted.
- Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation systems work properly.
- Keep solvent fumes to a minimum by covering containers in use even while painting. Don't leave brushes sitting in jars of solvents.
- Clean up after yourself. Wash hands and all tools properly. Dispose of all towels and gloves in the red bin.

Close all containers, and return anything flammable to the yellow flammable cabinet.

- No hazardous materials, oils, or solvents down sinks.
- Follow guidelines for brush cleaning found at each SWMA.
- Store all flammables in the flammable cabinet, Keep flammable cabinet closed at all times.
- All Hazardous Waste must be labeled with the yellow labels found at the SWMA (use this label when item is designated as trash).

- Practice best practices for material handling. If you have questions about a material, ask your instructor for guidance.
- No aerosol cans may be sprayed in any classroom/studio in the SAAH. A spray booth is located in FAC room 211A.
- Wear nitrile gloves when handling hazardous materials. These are provided in your classroom studios.
- Remove all trash that does not fit in trashcans to the dumpster on the south side of FAC. Any trash that does not fit in the trash can must be immediately taken to the dumpster. All oversized trash (has any length that exceeds 4 feet in any direction) must be taken to the dumpster on the south side FAC and placed beside the dumpster in the area designated for oversized trash. Broken glass must be packed inside paper and labeled on the outside as broken glass and walked to the dumpster. Glass with hazardous materials must be wrapped, labeled with a filled out yellow hazardous waste labels and placed in the blue bin at the SWMA. The trash guidelines are to ensure the safety of 23 anyone encountering the trash. Liquids, medical waste, yard waste, appliances and pallets are prohibited from disposal in the dumpster.
- No eating, consumption of alcohol or smoking is permitted in the studios.
- Clean up after yourself-wipe down surfaces (easels, drawing boards, stools with a wet towel).
- Do not block doorways.
- Do not block access to lights.
- Do not remove furniture from rooms or borrow furniture from rooms without permission from the area coordinators.
- Do not create "daisy chains" with multiple electric cords. Unplug cords when not in use.
- First aid kits are found in each studio. Notify your instructor if supplies are low.
- Locate the nearest eyewash unit and familiarize yourself with its functions.
- Report any safety issues IMMEDIATELY to your instructor.
- All courses must engage in an end of the semester clean up.
- Follow the SA+AH CONTAINER POLICY (see policy below)

There are 2 types of labels used in the SA+AH-- yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose.